

MAJOR AND MINOR.

Mrs. Praetorius, most favorably remembered in St. Louis, is creating a series of triumphs in Buffalo, and winning golden opinions from the press for her artistic work.

Sig. Parisi, our eminent violinist, has gone to Paris where he will pass the summer. He will have returned by September to resume his classes.

Wm. D. Armstrong, Alton's talented composer, was highly complimented by the press of that city for his splendid handling of the orchestra and chorus at the recent Washington Centennial Entertainment at Root's Opera House.

Soft Shell Crabs and Lobsters served at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

Patti and Freda Stone have returned from Canada and the States, looking the pictures of rosy health. They will take a pleasure trip of about six weeks.

A captivating number of the Stone-Kreiter Quartette's repertory is the "Swaunee Ribber," which it sings with characteristic sentiment and effect.

Hulbert Bros., of 923 Olive St., are saving their cash customers a great deal of money on pianos by giving them regular wholesale prices. New uprights range from \$150.00 to \$300.00, according to grade.

Genelli, is making the finest colored Pastels and Crayons and Rembrandt cabinets in the city. Cabinets range from \$1.50 to \$8.00 per dozen, and life-size portraits from \$5 to \$1.00.

Mr. W. M. Porteous was received with great enthusiasm at the Cairo Opera House, where he participated in a grand musical entertainment. His selections were the "Bedouin Love Song," "Pinsuti," and "Storm Friend," by Roeckel. Society crowded the house to the doors, and the entire programme was of surpassing excellence. Mr. Porteous carried everything by storm, and the press allowed it had never heard his like before.

Single numbers of the Review cost one dollar; yearly subscription, twelve numbers three dollars.

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H. A. Rost's new and revised edition of the Directory of the Music Trade and Musical Profession in and for the United States, 1889, is now ready. It is favorably known in the musical profession and music trade, and is by far the best book of its

kind ever placed before the public. It comprises 200 pages and contains upwards of 9000 names and addresses of Manufacturers of and Dealers in Musical Instruments, and Professional Musicians. The book is neatly printed on super paper and strongly bound. Price \$5.00. Mailed free upon receipt of price. H. A. Rost, Publisher, 14 Frankfort St., New York.

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MUSIC KUNKEL'S REVIEW

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SPECIAL NOTICE.

GENTLE READER, please do not ask us whether we will continue to publish as much music in each number of the REVIEW as we have in this and other numbers issued since January, 1889, and how we can do it! If you must, however, ask, permit us to say that every future number will contain equally as much music and some more than this issue contains. There will positively appear 300 numbers of music in the present volume, making each piece cost you but 1 cent, while its price in regular sheet form is from 35c to \$1.50.

TELL YOUR FRIENDS TO SUBSCRIBE AND THAT

The January number of Vol. 12 contained 28 Studies, 8 Piano Solos, 1 Piano Duet, 3 Songs....	38 Pieces.
The February, 16 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs...	26 "
The March, 14 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs...	23 "
The April, 12 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs...	25 "
The May, 13 Studies, 6 Piano Solos, 1 Piano Duet, 3 Songs...	22 "
The June, 10 Studies, 9 Piano Solos, 1 Piano Duet, 3 Songs...	23 "
And the July will contain 10 Studies, 6 Piano Solos, 1 Piano Duet, 2 Songs.....	19 "

Making a grand total in seven numbers of **176** Pieces.

The July issue will contain the following pieces:

PIANO SOLOS.

- KOEHLER, LOUIS.** Ten Studies. Op. 50. Book II.
BEETHOVEN, LOUIS van. Sonate Pathetique (1st Movement) Op. 13.
EILENBERG-KETTERER. First Heart Throbs. (Das erste Herz Klopfen.) (Gavotte.)
WAGNER-BENDEL. Siegmund's Love Song, (Siegmund's Liebeslied.) From Richard Wagner's Walküre.
RAVINA, HENRY. Fleecy Clouds, (Lämmerwelken, Klavierstück).
NEUSTEDT, CHARLES. Souvenir de Marie Therese, (Gavotte).
SIDUS, CARL. Fairy Tale. Rondo.

PIANO DUET.

- SIDUS, CARL.** William Tell. Fantasia on Themes from Rossini's Opera "William Tell."

SONGS.

- KUECKEN, F.** The Maid of Judah. Das Mädchen von Judah.
MEYER-HELMUND, ERIK. The Daily Question. (Du fragst mich täglich.)

Kindly tell your friends of the fine music contained from month to month in the REVIEW, that the January, February, March, April, May and June numbers contained 167 pieces, and have them to subscribe.

THE JUCH-PEROTTI CONCERT.

Sig. Jules Perotti, the famous tenor of the Metropolitan Opera House, and Miss Emma Juch, the eminent soprano, who is a great favorite here, will appear together in a concert to be given at Music Hall on the evening of June 7. Sig. Perotti has created the most marked impression in New York, and the way he takes high C is astonishing to say the least. The entire second act of "Faust," and an attractive programme will be given by the company which includes Mme. Terese Herbert Foerster, dramatic prima donna soprano; Miss Helen You Doenhoff, contralto and first-prize graduate of the Cincinnati Conservatory; Herr Emil Fischer, the famous basso of the Metropolitan Opera House Company; Sig. Giuseppe Campanari, baritone; Mr. James H. Ricketson, tenor; Miss Adele Aus der Ohe, the celebrated pianist; Mr. Max Bendix, violin, soloist on that instrument in the Thomas Orchestra, and Mr. Victor Herbert, violoncello, also of the Thomas Orchestra. Mr. Carl Lorrain, the distinguished director of the Handel & Haydn Society of Boston, will conduct the orchestra, consisting of forty skilled musicians, selected from the Philharmonic and Symphony Societies of New York and Boston.

All students and lovers of music should attend these concerts, they are of the greatest help to the former at the lowest cost and to the latter of the highest enjoyment. Seats are to be had at Bollman Bros.

REVIEW OF CONCERTS.

During the past month Saint Louis has been unusually favored in regard to musical attractions. But among the large number of musical performances which have claimed the attention of our public, the rendition of six Wagnerian operas by the Metropolitan Opera Company, the Boston Symphony Orchestra Concerts and the pianoforte recitals of Dr. Louis Maas, deserve pre-eminence.

In the article in our last number, referring to the operatic festival, we mentioned that this would be a brilliant triumph. And we were not mistaken in our conjecture. The performances of the *Niebelungen* cycle, "Die Meistersinger" and "Tannhauser," were all that could be desired. The artists had appeared in these operas frequently, and are recognized as being prominent among the greatest singers of the day. Madam Lillian Lehmann-Kalisch was a superb Brunnhilde, and her work was of the highest artistic character. The other ladies in the casts—Frau Meislinger, "rauline Kaschaska, Kell and Traubmann, were very satisfactory. Max Alavary's Siegfried was a magnificent performance, his singing and acting really electrified the public. His "Walter" in the "Meistersinger" also deserves the warmest praise. Herr Kalisch, Fischer, Beck, Weiss, Sedlmayer and Modlinger, proved themselves thorough artists. The scenery was generally excellent, and the stage management approached perfection under the skillful hands of M. Theodore Habelmann. Herr Seidl, the musical director, showed himself to be worthy of his great reputation. The splendid orchestra under his control, obeyed him perfectly, and he conducted the intricate works with a master-hand.

The operas were generally well attended, the audience at the "Meistersinger" really being the largest ever collected together in the Music Hall, except at the period of the Exposition. The impression made by Wagner's "music dramas" in St. Louis, is a profound one.

The complexities of the "Niebelungen" operas have not deterred the musical public from becoming sincere admirers of the deepest works of the great Bayreuth master. Should the Metropolitan Opera Company again visit us and render another series of Wagnerian operas, we are certain that the reception accorded them will be of the warmest nature.

Immediately following upon the Metropolitan Company came Mr. William Gerike and his magnificent orchestra. It was imagined that the purses of the St. Louisans would be so depleted, and their mental faculties so severely taxed, that Mr. Gerike and his musicians would meet with but a sorry reception. But the case was quite contrary. The audiences at both of the concerts were large and enthusiastic. Such absolutely ideal orchestra playing is rarely met with. The clear phrasing, unity of shading, delicate pianissimos, perfection of intonation, all were above criticism. Mr. Gerike's reading of the various works rendered showed remarkable musicianship and fidelity to the conception of the composers. He will soon resign his position as director of this orchestra, which will be the occasion for genuine regret. An equally satisfactory leader will be hard to find.

Dr. Maas' piano recitals occurred in the first part of the month and were much appreciated, despite many counter attractions. Dr. Maas' interpretations are always musicianly and intelligent, and although he was suffering severely from illness, he played with an astonishing technique.

His programmes were quite varied and included many selections from "Kunkel's Royal Edition," of which the principal were: Chopin, Nocturne, F sharp, Op. 15, No. 2. Ballade, A flat, Op. 47, Grand Polonaise, A flat, Op. 53; Schubert-Liszt, Auf dem Wasser zu singen; Schumann, Romanza, F sharp; Liszt, Venezia i Napoli (Canzonette and Tarentella); Searlatti, Sonata, A major (in one movement); Wagner-Brazin, Feuer-Zauber (Magic Fire Scene).

He was assisted on this occasion by a magnificent Miller Grand Piano from the warerooms of J. A. Kieselhorst, No. 1111 Olive Street, the western agent of this justly celebrated make. Dr. Maas is a great favorite in St. Louis and his visits are always welcome.

The Olympia Quartette Club, consisting of Miss Nellie Haynes, Miss Cora Boucher, Messrs. C. A. Metcalf, G. H. Bahrenburg, G. A. Kissel and H. F. Niedringhaus, furnished the music at the Millers' Excursion. The male quartette furnished several selections on the way down and on the grounds. On the return trip the programme was as follows: 1. "Medley," by the Olympia Male Quartette, which had been sung several times during the day, being the favorite.

2. Soprano Solo, "Love's Old Sweet Song," Miss Nellie Haynes. 3. Tenor Solo, "Loving Heart," Mr. C. A. Metcalf. 4. Selections from "Emmett," Mr. Chas. E. Blume. 5. Mixed Quartette, "Tis Morn," Olympia Mixed Quartette. 6. Alto Solo, "Time and Tide," Miss Cora Boucher. 7. Sextette from "Lucia," Olympia Quartette Club, G. A. Kissel, Accom. and Director.

Mrs. Broadbudd's Musicales—Mrs. Dr. Broadbudd, assisted by a number of society ladies and gentlemen, gave a most delightful musicale in the ladies' ordinary of the Lindell Hotel. A choice programme was presented, each number being heartily encored. In addition to the soloists, Mrs. Broadbudd was assisted by a well-trained chorus of the following ladies and gentlemen: Misses Joy, Webb, Sharp, Brookmire, Hill, Swanzy, Hubbard, Zibold, Shorb, Nast, Baker, Haldeman, Garneau, Lewis, Gill, Mahan, Messrs. White, Nahm, Swift, Peacock and Doan. A male quartette composed of Messrs. Doan, White, Swift and Nahm, opened the exercises with "O, Wert Though the Cauld Blast." Next followed the "Angel Serenade," by Braza, with harp, violin and piano, by Miss Mary Hill, Mrs. Broadbudd and Sig. Parisa. The next piece, a trio, "Break, Break, Break, O Sea!" was received with great applause. Mr. Howard Benoist, accompanied by his sister, Mrs. Farris, gave a flute selection which was a delightful treat. Miss Mohan next followed with a piano recital, Beethoven's "Moonlight Sonata." Miss Virginia Joy, a pretty society belle, sang with piquant style, "Zozo Moquet." Miss Clemence Garneau sang with good effect a gavotte, "Mignon," and was followed by Mr. Doan, in "Oh, Para Died in Terra." Miss Ziebold sang an "Air and Variations," by Proch. The first part of the programme was closed with a full chorus, "By Babylon's Wave."

Part second followed. Female quartette, Misses Joy, Swanzy, Lewis and Gill; "Jewel Song," Faust, Miss Hill; "Souvenirs de Hayden," violin, Sig. Parisa. "In de Ferme," (with violin obligato), Mrs. Kauffman and Sig. Parisa; Male quartette, "Good Night," Messrs. Doan, White, Swift and Nahm; "Ave Maria," Gounod, with violin and piano, by Mrs. Broadbudd. The evening's entertainment was closed by "Boatman's Goodnight," and a "Waltz Song," by the full chorus.

After the concert the young ladies who participated and a number of their friends were entertained by Mrs. Broadbudd, who had refreshments served in one of the private parlors of the hotel.

The Self-Improvement Musicales was entertained by Mrs. C. Illsley and Mrs. Angell at the Illsley country place, corner of Taylor and Ashland avenues. The following programme was rendered: Piano solo, Mrs. Stewart; vocal solo, Miss Maude Pannell; recitation, "Tom Has Come Home," Mrs. Cannon; violin solo, from "William Tell," Miss Fanny Stickney, accompanied by Mrs. Balmer; vocal solo, "In Vain," by Mr. Yost; whistling solo, Mr. Poepping; waltz, piano solo, Miss Mary Angell; quartette, "The Bridegroom," Mrs. Frank Pond, Miss Pannell, Mrs. Ilgenfritz and Mrs. Illsley; violin solo, Miss Fannie Stickney, with piano accompaniment by Miss Jackson; vocal solo, "La Favorita," Miss C. Hank; "Recollections of Celebrated Composers," Mrs. Balmer; "Lift Thine Eyes," by the three little Misses Smith, grand-daughters of Mrs. Balmer; violin, "Massanillo," Mr. Leichtenberg, accompanied by Mrs. Balmer; alto solo, Miss Anbertin; quartette song, Miss Pannell, Mrs. Pond, Mrs. Ilgenfritz and Mrs. C. Illsley, and Mr. Poepping, by request, closed the programme with two bright whistling selections.

One of the features of the Washington Centennial Anniversary was the entertainment given at the Liederkranz Hall, by the Clinton School. It was under the management of Mr. Murphy, the principal. This school, in Mr. Murphy's hands, has made the most pronounced success, and proves that a man of sterling merit and energy is its principal. The hall was crowded to the doors with friends and parents of the pupils—full of deep interest and fondest hopes. The programme was admirably selected and brought out the participants in a most gratifying manner. Among the finest of the twenty numbers rendered, were "The Forty-two States," under the able direction of Mrs. Ella Brockman; "The Children of the Regiment," under the direction of Miss Gertrude Cocker, the tableau of Nations constituting the third part, and a piano solo, "A la Valse," Bohm, (Kunkel's Royal Edition), by Elia Heynen. This charming little Miss was a complete surprise to every one, not alone in her really refined selection, but in her native and delicate performance of it. Every note was beautifully distinct and every chord struck with an exquisite wrist movement, so that many involuntary exclamations of praise and inquiry escaped the listeners.

COMING SUMMER ATTRACTION.

Our wideawake Manager Mills has come to our rescue for the summer, and promises a fine attraction in Music Hall—the "Faust, Jr." Opera Co., under the management of Mr. C. S. Baker of Chicago. It numbers sixty fine people, all the artists being very efficient and clever. The opera, "Le Petit Faust," is very pretty, and abounds in spectacular effects, and is sure to please lovers of light opera. The spacious halls and naves will be pleasant and cool—Manager Mills having arranged to that effect—while the sight will be enhanced with beautiful plants and flowers. Refreshments will be served between the acts at popular prices.

CITY NOTES.

Mr. Charles Kunkel and Mr. E. R. Kroeger will give another of their magnificent recitals for two pianos sometime in June; this will be a treat few cities afford and the public here should not miss it.

Branch 167 C. K. of A. gave an entertainment at the Holy Name Hall, Water Tower. It was a pleasant surprise to the friends of the Branch who had built high expectations on the programme, and found every expectation met. Miss Katie Smith deserves special mention, her solo, "Out on the Deep," revealed a splendid voice and scholarly execution.

Mail your cabinet photo to Genelli, 923 Olive St., St. Louis, and get 100 stamp photos or 24 minette size for \$1.00. Cabinet will be returned with small ones in a few days unsoiled.

Wm. F. Decker, of the well-known firm of Decker Brothers, paid a short visit to St. Louis and reported the sales of the Decker Brothers' piano as surpassing all anticipations. Mr. Decker reflected the good looks and prosperity of the favorite.

Frog Legs at Milford's Ladies' and Gents' Dining Parlors, 207 and 209 North Sixth.

At the concert given by the Olympian Quartette, Misses Clara Huffnagle, Celia Callahan, Rosa Woerthlein and Emma Cohn played Zampa, overture for two pianos. They acquitted themselves very creditably indeed, to the pride of their teacher, Miss Carrie Vollmar. Misses Huffnagle and Vollmar rendered Herz' Rondo, for two pianos, in capital style. Miss Julia Vollmar sang the scene and aria from Freischuetz, and had to yield the delighted audience a triple encore.

The closing entertainment of the One O'Clock Club, which took place in the grand parlors of the Southern Hotel, was a very pleasant affair. The participants in the elaborate pro-

gramme, as well as the audience, were all in full evening dress, making a brilliant mise-en-scene. The programme of music and recitation was very choice, the contributors, all of them, being artists of well-known merit.

The North St. Louis Bundeschor, under the direction of J. J. Voellmecke, gave a very successful concert on the 12th ult., at Trenton Turner Hall. The programme was well selected, and rendered in a thoroughly efficient and enjoyable manner. "Love's Rejoicing," Waltz, by Dr. Engelbert Voerster, was one of the best received numbers on the programme. It takes a high rank among waltzes, and did credit to the singers.

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- 6th. That having 33 Stores (as follows) under one roof, they can and do guarantee the cheapest goods in St. Louis, viz.:

Ribbon Store.
Notion Store.
Embroidery Store.
Lace Store.
Trimming Store.
Gents' Furnishing Store.
Handkerchief Store.
White Goods Store.
Calico Store.
Summer Suiting Store.
Gingham Store.

Cloth Store.
Black Goods Store.
Cotton Goods Store.
Linen Goods Store.
Silk and Velvet Store.
Dress Goods Store.
Paper Pattern Store.
Art Embroidery Store.
House Furnishing Store.
Parasol and Umbrella Store.
Hosiery Store.

Flannel Store.
Lining Store.
Cloak and Suit Store.
Shawl Store.
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LA GAZELLE.

Allegretto. ♩ - 132.

Th. Kullak. Op. 23.

dolce stacc:

scherzando

The musical score is written for piano and consists of 132 measures. It is in 2/4 time and features a variety of musical notations including fingerings, pedaling, and dynamic markings. The score is divided into four systems, each with a treble and bass staff. The first system includes the tempo and mood markings: *Allegretto.* ♩ - 132., *dolce stacc:*, and *scherzando*. The score includes numerous fingerings (e.g., 1, 2, 3, 4, 5) and pedaling instructions (e.g., *Ped.*, *Ped.* with asterisks). Dynamic markings such as *p* (piano) and *f* (forte) are present. The score also includes a section marked *l.h.* (left hand) and a section marked *8* (octave). The final system includes a section marked *8* (octave) and a section marked *5* (fifth).

[illegible]

This page of a musical score contains several systems of music for a piano. The notation is dense, featuring multiple staves with complex polyphonic textures. Fingerings are indicated by numbers 1-5 above or below notes. Pedal markings ('Ped.') are placed below the staves, often with asterisks indicating specific pedal points. Dynamic markings include *ff* (fortissimo), *dim.* (diminuendo), and *sfz* (sforzando). A section of the score is marked 'L'istesso tempo. vivace. ♩.-66.' (The same tempo. vivace. quarter note = 66). The bottom system shows a more melodic line with a *p* (piano) dynamic marking. The score is written in a key with one flat (B-flat) and a 12/8 time signature.

First system of musical notation, featuring treble and bass staves. The piece begins with a forte (*f*) dynamic. The right hand contains complex chords and arpeggiated figures, while the left hand provides a steady accompaniment. Pedal points are indicated by "Ped." and asterisks. Fingerings are clearly marked with numbers 1 through 5.

Second system of musical notation. The tempo and dynamics remain consistent. The musical texture continues with intricate chordal work in the right hand. Pedal points are marked with "Ped." and asterisks. The system concludes with a "Ped." marking.

Third system of musical notation. A tempo change is indicated by the instruction *un poco rit.* (un poco ritardando). The dynamics shift to *sfx* (sforzando). The musical complexity is maintained with dense harmonic structures. Pedal points are marked with "Ped." and asterisks.

Fourth system of musical notation. The piece continues with a strong *sfx* dynamic. The right hand features rapid chordal passages. Pedal points are marked with "Ped." and asterisks.

Fifth system of musical notation. The musical intensity is sustained. The system includes multiple "Ped." markings and asterisks to indicate sustained pedal points. Fingerings are meticulously noted throughout.

Sixth system of musical notation. The piece reaches a section marked *ff* (fortissimo). The musical texture remains dense and complex. The system concludes with a "Ped." marking and an asterisk.

First system of musical notation, measures 1-12. The system consists of two staves. The upper staff contains a complex melodic line with many accidentals and fingerings (1-5). The lower staff contains a bass line with fingerings (1-5). Pedal points are indicated by 'Ped.' and asterisks (*) at measures 4, 8, and 12.

Second system of musical notation, measures 13-24. The system consists of two staves. The upper staff continues the melodic line with fingerings (1-5). The lower staff contains a bass line with fingerings (1-5). Pedal points are indicated by 'Ped.' and asterisks (*) at measures 16, 20, and 24.

Third system of musical notation, measures 25-36. The system consists of two staves. The upper staff features a series of sixteenth-note runs with 'tr.' (trills) and 'simili.' (similar) markings. The lower staff contains a bass line with fingerings (1-5). Pedal points are indicated by 'Ped.' and asterisks (*) at measures 28, 32, and 36.

L'istesso tempo. ♩ -132.

Fourth system of musical notation, measures 37-48. The system consists of two staves. The upper staff contains a series of sixteenth-note runs. The lower staff contains a bass line with fingerings (1-5). Pedal points are indicated by 'Ped.' and asterisks (*) at measures 40, 44, and 48.

Fifth system of musical notation, measures 49-60. The system consists of two staves. The upper staff contains a series of sixteenth-note runs. The lower staff contains a bass line with fingerings (1-5). Pedal points are indicated by 'Ped.' and asterisks (*) at measures 52, 56, and 60.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of five systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring complex fingerings (numbers 1-5) and pedaling instructions (Ped.). The piece is in a minor key, indicated by the key signature. The first system is marked "il tema marcato." and includes a "Ped." instruction. The second system includes a "cres." (crescendo) marking and a "Ped." instruction. The third system includes a "Ped." instruction and a "cres." marking. The fourth system includes a "Ped." instruction and a "f" (forte) marking. The fifth system includes a "Ped." instruction and a "l.h." (left hand) marking. The notation is written in a style typical of early 20th-century piano music, with a focus on technical challenges and expressive dynamics.

LOURE.

Allegro. ♩ - 132.

J. S. Bach.

The musical score for "LOURE" by J. S. Bach is presented in six systems, each consisting of a piano (treble) and bass (bass) staff. The piece is in C major, 3/4 time, and marked "Allegro" with a tempo of 132 beats per minute. The score includes various musical notations such as dynamics (f, p, mf, ff, pp), fingerings (1-5), and pedal markings (Ped. with a star symbol). The first system begins with a forte (f) dynamic and includes a trill in the right hand. The second system features a mezzo-forte (mf) dynamic and a trill in the left hand. The third system continues with a mezzo-forte (mf) dynamic and includes a trill in the right hand. The fourth system begins with a forte (f) dynamic and includes a trill in the right hand. The fifth system features a forte (f) dynamic and includes a trill in the right hand. The sixth system begins with a fortissimo (ff) dynamic and includes a trill in the right hand. The score concludes with a piano (p) dynamic and a trill in the right hand.

MOMENT MUSICAL.

Philipp Scharwenka.

Allegretto con grazia. *a* - 120.

p legato.

Ped. * *Ped.* * *Ped.* * *Ped.* *

poco a poco accel.

riten. *a tempo.*

f ben marcato.

un poco riten.

a tempo. *p dolce.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

or thus. *a* *b*

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First system of musical notation, piano score. The system consists of two staves, treble and bass. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features complex fingerings and pedaling. Pedal markings are present: "Ped." and "Ped." with an asterisk. The system ends with a fermata over the final chord.

Second system of musical notation, piano score. The system consists of two staves, treble and bass. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features complex fingerings and pedaling. Pedal markings are present: "Ped." and "Ped." with an asterisk. The system ends with a fermata over the final chord.

Third system of musical notation, piano score. The system consists of two staves, treble and bass. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features complex fingerings and pedaling. Pedal markings are present: "Ped." and "Ped." with an asterisk. The system ends with a fermata over the final chord.

Fourth system of musical notation, piano score. The system consists of two staves, treble and bass. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features complex fingerings and pedaling. Pedal markings are present: "Ped." and "Ped." with an asterisk. The system ends with a fermata over the final chord.

Fifth system of musical notation, piano score. The system consists of two staves, treble and bass. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features complex fingerings and pedaling. Pedal markings are present: "Ped." and "Ped." with an asterisk. The system ends with a fermata over the final chord.

Sixth system of musical notation, piano score. The system consists of two staves, treble and bass. The key signature is two sharps (F# and C#). The time signature is 4/4. The music features complex fingerings and pedaling. Pedal markings are present: "Ped." and "Ped." with an asterisk. The system ends with a fermata over the final chord.

MENUET.

Allegretto. ♩ - 138.

J.J. Paderewski Op.14. Nº 1.

non legato.

First system of the Minuet score, measures 1-8. The music is in 3/4 time with a key signature of one sharp (F#). The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and single notes. Fingerings are indicated with numbers 1-5. The dynamic marking *mp* is present.

Second system of the Minuet score, measures 9-16. Measures 9-12 are marked with a dotted box and the letter 'a'. Measures 13-16 are marked with a dotted box and the letter 'b'. The right hand continues with melodic patterns, and the left hand includes several chords. Pedal points are indicated with 'Ped.' and a downward arrow. Dynamics include *p* and *f*.

Third system of the Minuet score, measures 17-24. The system is divided into two parts, 1. and 2. by a double bar line. The right hand has melodic lines with slurs, and the left hand has a steady accompaniment. Pedal points are marked with 'Ped.' and a downward arrow. Dynamics include *f* and *mf*.

Fourth system of the Minuet score, measures 25-32. The right hand features a melodic line with slurs, and the left hand has a harmonic accompaniment. Pedal points are marked with 'Ped.' and a downward arrow. Dynamics include *f* and *ff*.

Fifth system of the Minuet score, measures 33-40. The right hand has a melodic line with slurs, and the left hand has a harmonic accompaniment. Pedal points are marked with 'Ped.' and a downward arrow. Dynamics include *f* and *ff*.

Execution *a* or thus:

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Execution *b* or thus:

a tempo.

First system of musical notation, measures 1-6. Treble and bass staves with fingerings and dynamics.

Second system of musical notation, measures 7-11. Treble and bass staves with fingerings and dynamics.

Third system of musical notation, measures 12-16. Treble and bass staves with fingerings and dynamics.

Fourth system of musical notation, measures 17-21. Treble and bass staves with fingerings and dynamics.

Fifth system of musical notation, measures 22-26. Treble and bass staves with fingerings and dynamics.

Sixth system of musical notation, measures 27-31. Treble and bass staves with fingerings and dynamics.

First system of the musical score. It consists of a grand staff with a treble and bass clef. The music features a series of chords and melodic lines. Below the staff, there are five pedal markings labeled "Ped." and a small asterisk symbol.

CODA.
Vivo.

Second system of the musical score, marked "CODA. Vivo.". It contains two staves. The upper staff has a complex melodic line with many slurs and fingerings. The lower staff has a simpler accompaniment. There are several "Ped." markings below the staves.

Third system of the musical score. It features a grand staff. The upper staff has a rapid melodic passage with many slurs and fingerings. The lower staff has a simpler accompaniment. There is an "accel." marking in the middle of the system.

Fourth system of the musical score. It features a grand staff. The upper staff has a rapid melodic passage with many slurs and fingerings. The lower staff has a simpler accompaniment. There are several "Ped." markings below the staves.

Fifth system of the musical score. It features a grand staff. The upper staff has a rapid melodic passage with many slurs and fingerings. The lower staff has a simpler accompaniment. There are several "Ped." markings below the staves.

HOPE.

Song without Words.

Gustav Hoelzel.

Andantino ♩. - 80.

The musical score is written for piano and bass. It consists of six systems of two staves each. The key signature is B-flat major (two flats). The time signature is 12/8. The tempo is marked 'Andantino' with a quarter note equal to 80 beats per minute. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score also includes several 'Ped.' (pedal) markings. The piece concludes with a 'poco più tranquillo' marking and a final cadence.

con espress. *f* *p*

f *cres.* *f* *ff*

dim. *pp*

cres. *f* *pp*

dim. *pp* *poco più tranquillo.*

[illegible]

SWEDISH WEDDING.

MARCH.

August Soederman.

Allegretto. ♩ = 92.

The musical score is written for piano and bass. It begins with a treble and bass staff system. The first system includes a treble staff with a melody and a bass staff with accompaniment. The second system continues the melody and accompaniment. The third system features a treble staff with a melody and a bass staff with accompaniment. The fourth system continues the melody and accompaniment. The fifth system features a treble staff with a melody and a bass staff with accompaniment. The sixth system concludes the piece with a treble and bass staff system. The score includes various dynamics (mf, ff, f, pp) and includes pedal markings (Ped.) and asterisks (*). Fingerings and articulations are indicated throughout the piece.

FINE.

TRIO.

p *p dolce.* *marcato.* *ff* *ff marcato.* *pp*

Repeat from the beginning to Fine.

Detailed description: This is a piano score for a Trio, consisting of six systems of music. The first system begins with a piano (*p*) dynamic and a *dolce.* (sweet) articulation. The second system features a forte (*f*) dynamic. The third system is marked *marcato.* (marked) and includes a fortissimo (*ff*) dynamic. The fourth system continues with a fortissimo (*ff*) dynamic. The fifth system is marked *ff marcato.* (fortissimo marked). The sixth system concludes with a pianissimo (*pp*) dynamic. The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and fingerings. The key signature is one flat (B-flat), and the time signature is 4/4. The piece ends with a repeat sign and the instruction 'Repeat from the beginning to Fine.'

OLONAISE.

F. Chopin. Op. 40. N^o 1.

Allegro con brio. ♩ - 92.

ff

poco rit.

a tempo.

f

Red. *

Red. *

Red. *

Red. *

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Fine. Trio.

ff

Red. *

Red. *

Red. *

Red. *

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into four measures, each containing a vocal line and a piano accompaniment. The piano accompaniment features a prominent bass line with a repeating eighth-note pattern. The vocal line is a melody that follows the lyrics. The score is marked with "Rev." and a flower symbol at the end of each measure.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in G major (one sharp) and 2/4 time. The piano accompaniment is in G major and 2/4 time. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The music is divided into four measures. The first measure has a tempo marking of "Allegretto". The second measure has a dynamic marking of "ff". The third measure has a dynamic marking of "ff". The fourth measure has a dynamic marking of "ff". The score includes various musical notations such as notes, rests, and fingerings. There are also some markings that appear to be "Red." and "*" below the piano part.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a grand staff (treble and bass clefs) and includes a piano (p) and a forte (f) section. The tempo is marked "Allegretto". The key signature has one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics "The Rose Tree" are written below the bass staff. The score is divided into two systems, each with a repeat sign. The first system is marked "p" and the second system is marked "f". The score ends with a double bar line and a repeat sign.

[illegible][illegible]

8

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature is one sharp (F#). The time signature is 2/4. The score includes various musical notations such as notes, rests, and fingerings. There are several 'Red.' markings and asterisks (*) below the staff, likely indicating specific performance instructions or recordings. The score is divided into measures by vertical bar lines. The first measure is marked with a '2' above the Treble staff. The second measure is marked with a '4' above the Treble staff. The third measure is marked with a '4' above the Treble staff. The fourth measure is marked with a '4' above the Treble staff. The fifth measure is marked with a '4' above the Treble staff. The sixth measure is marked with a '4' above the Treble staff. The seventh measure is marked with a '4' above the Treble staff. The eighth measure is marked with a '4' above the Treble staff. The ninth measure is marked with a '4' above the Treble staff. The tenth measure is marked with a '4' above the Treble staff. The eleventh measure is marked with a '4' above the Treble staff. The twelfth measure is marked with a '4' above the Treble staff. The thirteenth measure is marked with a '4' above the Treble staff. The fourteenth measure is marked with a '4' above the Treble staff. The fifteenth measure is marked with a '4' above the Treble staff. The sixteenth measure is marked with a '4' above the Treble staff. The seventeenth measure is marked with a '4' above the Treble staff. The eighteenth measure is marked with a '4' above the Treble staff. The nineteenth measure is marked with a '4' above the Treble staff. The twentieth measure is marked with a '4' above the Treble staff. The twenty-first measure is marked with a '4' above the Treble staff. The twenty-second measure is marked with a '4' above the Treble staff. The twenty-third measure is marked with a '4' above the Treble staff. The twenty-four measure is marked with a '4' above the Treble staff. The twenty-fifth measure is marked with a '4' above the Treble staff. The twenty-six measure is marked with a '4' above the Treble staff. The twenty-seventh measure is marked with a '4' above the Treble staff. The twenty-eighth measure is marked with a '4' above the Treble staff. The twenty-ninth measure is marked with a '4' above the Treble staff. The thirtieth measure is marked with a '4' above the Treble staff. The thirty-first measure is marked with a '4' above the Treble staff. The thirty-second measure is marked with a '4' above the Treble staff. The thirty-third measure is marked with a '4' above the Treble staff. The thirty-four measure is marked with a '4' above the Treble staff. The thirty-fifth measure is marked with a '4' above the Treble staff. The thirty-six measure is marked with a '4' above the Treble staff. The thirty-seventh measure is marked with a '4' above the Treble staff. The thirty-eighth measure is marked with a '4' above the Treble staff. The thirty-ninth measure is marked with a '4' above the Treble staff. The fortieth measure is marked with a '4' above the Treble staff. The forty-first measure is marked with a '4' above the Treble staff. The forty-second measure is marked with a '4' above the Treble staff. The forty-third measure is marked with a '4' above the Treble staff. The forty-four measure is marked with a '4' above the Treble staff. The forty-fifth measure is marked with a '4' above the Treble staff. The forty-six measure is marked with a '4' above the Treble staff. The forty-seventh measure is marked with a '4' above the Treble staff. The forty-eighth measure is marked with a '4' above the Treble staff. The forty-ninth measure is marked with a '4' above the Treble staff. The fiftieth measure is marked with a '4' above the Treble staff. The fifty-first measure is marked with a '4' above the Treble staff. The fifty-second measure is marked with a '4' above the Treble staff. The fifty-third measure is marked with a '4' above the Treble staff. The fifty-four measure is marked with a '4' above the Treble staff. The fifty-fifth measure is marked with a '4' above the Treble staff. The fifty-six measure is marked with a '4' above the Treble staff. The fifty-seventh measure is marked with a '4' above the Treble staff. The fifty-eighth measure is marked with a '4' above the Treble staff. The fifty-ninth measure is marked with a '4' above the Treble staff. The sixtieth measure is marked with a '4' above the Treble staff. The sixty-first measure is marked with a '4' above the Treble staff. The sixty-second measure is marked with a '4' above the Treble staff. The sixty-third measure is marked with a '4' above the Treble staff. The sixty-four measure is marked with a '4' above the Treble staff. The sixty-fifth measure is marked with a '4' above the Treble staff. The sixty-six measure is marked with a '4' above the Treble staff. The sixty-seventh measure is marked with a '4' above the Treble staff. The sixty-eighth measure is marked with a '4' above the Treble staff. The sixty-ninth measure is marked with a '4' above the Treble staff. The seventieth measure is marked with a '4' above the Treble staff. The seventy-first measure is marked with a '4' above the Treble staff. The seventy-second measure is marked with a '4' above the Treble staff. The seventy-third measure is marked with a '4' above the Treble staff. The seventy-four measure is marked with a '4' above the Treble staff. The seventy-fifth measure is marked with a '4' above the Treble staff. The seventy-six measure is marked with a '4' above the Treble staff. The seventy-seventh measure is marked with a '4' above the Treble staff. The seventy-eighth measure is marked with a '4' above the Treble staff. The seventy-ninth measure is marked with a '4' above the Treble staff. The eightieth measure is marked with a '4' above the Treble staff. The eighty-first measure is marked with a '4' above the Treble staff. The eighty-second measure is marked with a '4' above the Treble staff. The eighty-third measure is marked with a '4' above the Treble staff. The eighty-four measure is marked with a '4' above the Treble staff. The eighty-fifth measure is marked with a '4' above the Treble staff. The eighty-six measure is marked with a '4' above the Treble staff. The eighty-seventh measure is marked with a '4' above the Treble staff. The eighty-eighth measure is marked with a '4' above the Treble staff. The eighty-ninth measure is marked with a '4' above the Treble staff. The ninetieth measure is marked with a '4' above the Treble staff. The ninety-first measure is marked with a '4' above the Treble staff. The ninety-second measure is marked with a '4' above the Treble staff. The ninety-third measure is marked with a '4' above the Treble staff. The ninety-four measure is marked with a '4' above the Treble staff. The ninety-fifth measure is marked with a '4' above the Treble staff. The ninety-six measure is marked with a '4' above the Treble staff. The ninety-seventh measure is marked with a '4' above the Treble staff. The ninety-eighth measure is marked with a '4' above the Treble staff. The ninety-ninth measure is marked with a '4' above the Treble staff. The hundred measure is marked with a '4' above the Treble staff.

Musical score for "The Rose Tree" in 2/4 time. The score is written for piano (p) and includes a mezzo-forte (mf) section. The key signature is one flat (B-flat major or D minor). The tempo is marked "Allegretto". The score features a variety of musical notations, including chords, arpeggios, and dynamic markings such as "cres." (crescendo) and "mf". The piece concludes with a double bar line and a repeat sign.

Red. *Ad.* *Ad.*

A.

Execution.

2 3 1 3 2 1 3 3 2 1 3 3 2 1 3 1 3

5 5 5 5 5

Play from the beginning without repeating the parts to Fine.

BUNTES LEBEN.

(GAY LIFE.)

Allegretto $\text{♩} = 72$.

F. Spindler. Op. 300.

The musical score is written for piano and consists of five systems. The first system begins with a piano (p) dynamic and includes a forte (f) section. The second system includes several piano (p) and forte (f) sections. The third system includes a piano (p) section. The fourth system includes mezzo-forte (mf) and forte (f) sections. The fifth system includes a forte (f) section and ends with a double bar line. The score includes various musical notations such as notes, rests, and fingerings. Pedal marks (Ped.) and asterisks (*) are used throughout the piece.

First system of musical notation. The right hand features a series of chords and single notes with fingerings (1, 2, 3, 4, 5) and dynamic markings (*ff*, *f*). The left hand has a bass line with chords and a *Ped.* marking. A double asterisk (*) is placed between the hands.

Second system of musical notation. The right hand continues with chords and fingerings. The left hand features a series of chords with a *pp* marking. A double asterisk (*) is placed between the hands.

Third system of musical notation. The right hand has a melodic line with fingerings and a *pp* marking. The left hand has a bass line with chords. A *Ped.* marking is present in the left hand, and a double asterisk (*) is placed between the hands.

Fourth system of musical notation. The right hand has a melodic line with fingerings and a *p* marking. The left hand has a bass line with chords. A *Ped.* marking is present in the left hand, and a double asterisk (*) is placed between the hands.

Fifth system of musical notation. The right hand has a melodic line with fingerings and a *p* marking. The left hand has a bass line with chords. A *Ped.* marking is present in the left hand, and a double asterisk (*) is placed between the hands.

Sixth system of musical notation. The right hand has a melodic line with fingerings and a *p* marking. The left hand has a bass line with chords. A *Ped.* marking is present in the left hand, and a double asterisk (*) is placed between the hands.

Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, various musical notes (quarter, eighth, sixteenth), rests, and dynamic markings such as *f*, *mf*, *ff*, *p*, and *ff*. Pedal markings (*Ped.*) are present throughout the score, often accompanied by asterisks (*). Fingerings (1-5) are indicated above many notes. The score is written in a single system across six systems of staves, with some measures spanning across systems. The notation is in a style typical of early 20th-century piano music.



MAZEPPA.

Galop de Concert.

A. Strelezki.

Secondo.

Tempo di Galop.

The musical score is written for piano and bass. It consists of four systems of staves. The first system begins with a bass staff and a piano staff. The second system continues the melody in the piano staff. The third system features a more complex rhythmic pattern in the piano staff. The fourth system concludes the piece with a final cadence in the bass staff. The score includes various dynamic markings (ff, sf, f, p) and pedal markings (Ped.) with asterisks indicating specific pedal points. Fingerings are indicated by numbers 1-5 above the notes.

MAZEPPA.

Galop de Concert.

Primo.

A. Strelezki.

Tempo di Galop.

This musical score is for a piano piece titled "Mazeppa" by A. Strelezki, designated as a "Galop de Concert" for the "Primo" part. The tempo is marked "Tempo di Galop." The score is written for piano in 2/4 time and consists of five systems of music. The key signature has one sharp (F#), and the piece is in the key of D major. The notation includes various dynamics such as *ff* (fortissimo), *f* (forte), *p* (piano), and *ff rapido*. It features numerous triplets, indicated by a '3' over the notes, and a section marked "rapido" with a "12" below the staff, suggesting a rapid passage. Pedal points are indicated by "Ped." and asterisks (*). Fingerings are shown with numbers 1-5. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The overall structure is a continuous galop, typical of 19th-century concert piano repertoire.

Secondo.

p

f

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

[illegible]

A musical score for the song 'The Rose Tree'. It features a piano accompaniment and a vocal line. The piano part is written in G major (one sharp) and 2/4 time. It begins with a forte (*ff*) dynamic and includes several measures with a 'Ped.' (pedal) instruction. The vocal line is written in the same key and time, starting with a piano (*p*) dynamic. The lyrics 'The Rose Tree' are written below the vocal line. The score is presented in a single system with a repeat sign at the end.

Primo.

mf

p

Ped. *

mf

p

Ped. *

p

Ped. *

p

f

f

cres. *cen* *do.*

Ped. Ped. Ped. Ped. Ped. Ped.

ff

p

Ped. *

Secondo.

The first system of the musical score is written for piano. It features a treble and bass staff. The treble staff begins with a fortissimo (*ff*) dynamic and contains several measures of chords and arpeggiated figures. The bass staff provides a steady accompaniment with chords and single notes. Pedal markings (*Ped.*) are placed below the bass staff at the beginning of the first, third, fifth, and seventh measures, with asterisks indicating the end of the pedal effect. The system concludes with a fortissimo (*f*) dynamic.

Poco piu lento.

The second system of the musical score is marked *poco piu lento* (a little more slowly). It begins with a piano (*p*) dynamic and the instruction *tranquillo*. The treble staff contains arpeggiated figures with fingerings (1-5, 2-5, 3-5, 4-5) indicated above the notes. The bass staff continues with a simple accompaniment. Pedal markings (*Ped.*) are present at the start of the first, third, fourth, fifth, sixth, seventh, and eighth measures, with asterisks marking the end of the pedal.

The third system of the musical score continues the *poco piu lento* section. The treble staff features arpeggiated figures with fingerings (1-5, 2-5, 3-5, 4-5) indicated. The bass staff provides accompaniment. Pedal markings (*Ped.*) are located at the beginning of the first, second, third, fourth, and sixth measures, with asterisks indicating the end of the pedal.

The fourth system of the musical score continues the *poco piu lento* section. The treble staff contains arpeggiated figures with fingerings (1-5, 2-5, 3-5, 4-5) indicated. The bass staff provides accompaniment. Pedal markings (*Ped.*) are present at the start of the first, second, third, fourth, fifth, sixth, and seventh measures, with asterisks marking the end of the pedal.

The fifth system of the musical score concludes the *poco piu lento* section. The treble staff features arpeggiated figures with fingerings (1-5, 2-5, 3-5, 4-5) indicated. The bass staff provides accompaniment. Pedal markings (*Ped.*) are located at the beginning of the first, second, third, fifth, sixth, seventh, and eighth measures, with asterisks indicating the end of the pedal. The system ends with a fortissimo (*f*) dynamic.

8 Primo.

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

Poco piu lento. *Cantabile.*

tranquillo.

secondo. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Secondo.

The first system of musical notation consists of two staves. The upper staff is in bass clef and contains a series of chords and melodic fragments with dynamic markings *ff*, *sf*, *sf*, *p*, *ff*, *sf*, *sf*, and *p*. The lower staff is in bass clef and contains a series of chords. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic and harmonic material with dynamic markings *ff*, *sf*, *sf*, *p*, *ff*, *sf*, *sf*, *p*, and *f*. The lower staff contains chords and pedal points. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

The third system of musical notation consists of two staves. The upper staff features a continuous melodic line with dynamic marking *p*. The lower staff contains a series of chords. Pedal points are indicated by 'Ped.' below the staff.

The fourth system of musical notation consists of two staves. The upper staff contains a melodic line with dynamic markings *f*, *f*, *sf*, *ff*, *sf*, *sf*, and *f*. The lower staff contains chords and pedal points. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with dynamic markings *ff* and *p*. The lower staff is in bass clef and contains chords and pedal points. Pedal points are indicated by 'Ped.' and asterisks (*) below the staff.

Secondo.

First system of musical notation. It features a grand staff with treble and bass clefs. The right hand part includes chords and single notes, while the left hand provides a steady accompaniment. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated by numbers 1-5 above the notes.

Second system of musical notation. It continues the piece with a grand staff. The right hand part features chords and single notes, and the left hand maintains the accompaniment. Pedal points and fingerings are clearly marked.

Third system of musical notation. It continues the piece with a grand staff. The right hand part features chords and single notes, and the left hand maintains the accompaniment. Pedal points and fingerings are clearly marked.

Fourth system of musical notation. It continues the piece with a grand staff. The right hand part features chords and single notes, and the left hand maintains the accompaniment. Pedal points and fingerings are clearly marked.

Fifth system of musical notation. It continues the piece with a grand staff. The right hand part features chords and single notes, and the left hand maintains the accompaniment. Pedal points and fingerings are clearly marked.

8 Primo.

First system of a piano piece. It consists of two staves. The right staff has a treble clef and a key signature of two flats. The left staff has a bass clef. The music features complex chords and arpeggios. Fingerings are indicated by numbers 1-5. Pedal points are marked with 'Ped.' and asterisks. Dynamics include *ff* and *p*.

Second system of the piano piece. It continues the complex harmonic texture. A section marked 'rapido.' is indicated above the right staff. Pedal points and dynamic markings like *ff* and *p* are present.

Third system of the piano piece. The musical texture remains dense with many chords. Pedal points and dynamic markings are used throughout the system.

Fourth system of the piano piece. This system includes a section marked *mf* (mezzo-forte). The notation includes various musical symbols such as slurs, ties, and dynamic markings.

Fifth system of the piano piece. It continues the intricate chordal and arpeggiated patterns. Pedal points and dynamic markings like *mf* and *p* are used.

Sixth system of the piano piece. The final system on this page, showing complex musical notation with many chords and arpeggios. Pedal points and dynamic markings are present.

Secondo.

The first system of musical notation consists of two staves. The upper staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains a series of chords and melodic fragments, with dynamic markings *f* and *ff*. The lower staff begins with a bass clef and the same key signature, featuring a continuous bass line with chords. Pedal points are indicated by 'Ped.' and asterisks. Fingerings are shown with numbers 1 through 5.

The second system continues the musical piece. The upper staff features more complex chordal textures and melodic lines. The lower staff maintains the bass line with chords. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated throughout.

The third system shows further development of the musical themes. The upper staff has dense chordal passages. The lower staff continues the bass line. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated.

The fourth system is marked *stringendo.* in the center. The upper staff features a series of chords, some marked *ff*. The lower staff continues the bass line. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated.

The fifth system concludes the musical piece. The upper staff features a series of chords, some marked *ff* and *fz*. The lower staff continues the bass line. Pedal points are marked with 'Ped.' and asterisks. Fingerings are indicated.

[illegible]

ETUDES PRIMAIRES.

-In the following studies, all notes or chords marked with an arrow, must be struck from the wrist.

ETUDE I.

Louis Köhler, Op. 50.

♩ - 60 - ♩ - 100.

The musical score for Etude I consists of two systems, each with four measures. The first system begins with a tempo marking of 60-100. The notation includes treble and bass staves with various fingerings (1-5) and articulation marks (arrows). The second system continues the exercise with similar notation and fingerings.

ETUDE II.

♩ - 60 - ♩ - 100.

The musical score for Etude II consists of two systems, each with four measures. The notation includes treble and bass staves with various fingerings (1-5) and articulation marks (arrows). The first system begins with a tempo marking of 60-100. The second system continues the exercise with similar notation and fingerings.

The purpose of Etude I and II is the equalization of the touch of the five fingers in the close five fingers position.

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♩ - 60 - ♩ - 100. **ETUDE III.**

Etudes III and IV are Etudes in broken chords (extended position of the fingers.) Observe carefully where 3rd and 4th fingers are to be used.

♩-60-♩-100.

This page contains four systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation is highly technical, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat signs.

♩ - 60 - ♩ - 100.

[illegible]

In practicing the scale Etudes V and VI be careful to make a perfect legato wherever the fingers 3-1, 1-3, 5-1, 1-5, follow each other as indicated by □.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various fingerings indicated by numbers 1 through 5. The bass line consists of a simple harmonic accompaniment with a few chords and single notes. The score is divided into four measures, each containing a measure of the melody and a measure of the bass line.

Musical score for "The Merry Widow" (No. 10). The score is written for piano and voice. The piano part features a complex, rhythmic melody in the right hand, characterized by frequent triplets and sixteenth notes. The left hand provides a steady, rhythmic accompaniment. The vocal part consists of a single melodic line with lyrics in German. The tempo is marked "Allegretto" and the key signature is one flat (B-flat).

ETUDE VI.

♩ — 60 — ♩ — 100.

[illegible]

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment and a vocal line. The piano part is in the left hand, featuring a continuous eighth-note pattern in the bass and a melody in the treble. The vocal line is in the right hand, featuring a melody with a long note at the end. The score includes a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked "Moderato". The score is divided into two systems. The first system contains the first two staves, and the second system contains the next two staves. The piano part is written in a grand staff (treble and bass clef), and the vocal part is written in a single staff (treble clef). The piano part includes fingerings (1-5) and articulation marks (accents). The vocal part includes a long note at the end of the first system, which is held over into the second system.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a treble clef staff. The key signature is one flat (B-flat), and the time signature is 2/2. The melody is characterized by a series of eighth and sixteenth notes, often beamed together in groups. The lyrics "The Rose Tree" are written below the staff, with the words "The", "Rose", "Tree", "The", "Rose", "Tree", "The", "Rose", "Tree" corresponding to the notes. The melody is a simple, folk-like tune. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the middle. The lyrics are: "The Rose Tree".

♩ - 60 - ♩ - 100.

ETUDE VII.

Etude VII is a piano exercise in C major, 4/4 time, consisting of six systems. The tempo is marked as ♩ - 60 - ♩ - 100. The piece features intricate fingering and dynamic markings. The first system includes a forte (f) marking. The second system includes a piano (p) marking. The third system includes a forte (f) marking. The fourth system includes a piano (p) marking. The fifth system includes a forte (f) marking. The sixth system includes a piano (p) marking. The piece concludes with a final chord in the right hand.

♩ - 60 - ♩ - 100.

ETUDE VIII.

Etude VIII is a piano exercise in C major, 4/4 time, consisting of two systems. The tempo is marked as ♩ - 60 - ♩ - 100. The piece features intricate fingering and dynamic markings. The first system includes a forte (f) marking. The second system includes a piano (p) marking. The piece concludes with a final chord in the right hand.

♩ - 60 - ♩ - 100.

ETUDE IX.

♩ - 60 - ♩ - 100.

ETUDE X.

MY DARLING.

(MEIN LIEBCHEN.)

Waltz Song.

Poem by Alpha Carey.

E. R. Kroeger.

Più Allegro. $\text{♩} = 80$.

Piano introduction in 3/4 time, key of B-flat major. The piece begins with a forte (f) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment. Pedal points are indicated at the bottom of the first, third, fourth, and sixth measures. The introduction concludes with a crescendo (cres.) leading to a fortissimo (ff) dynamic.

Mein Liebchen, in Stunden der Stille Füllst mir oft ein Ahnen die Brust,..... Dein

Vocal and piano accompaniment for the first verse. The vocal line is in a soprano range, with lyrics in German and English. The piano accompaniment is in the right hand, with a melody that mirrors the vocal line. The left hand provides a harmonic accompaniment. The piece is marked mezzo-piano (mp).

Bild voller glänzender Fülle Erscheint mir O wärest du's bewusst!..... Es

Vocal and piano accompaniment for the second verse. The vocal line continues with lyrics in German and English. The piano accompaniment is in the right hand, with a melody that mirrors the vocal line. The left hand provides a harmonic accompaniment. The piece is marked mezzo-piano (mp).

kommen zu mir die Ge - dan - ken Er - zählen mir Wunder von dir;..... Doch
espress. dim.

comes to me dar-ling, an i - dyl, Which mys-te-rious-ly tells me of thee,..... I

wenn sie dann wieder ent - sank - en, Fragt' zagend ich: Galtten sie mir!.....
riten: a tempo.

think of thee, dar-ling, and won - der, If that i-dyl were sent me by thee.....

Wie - - der dann in nächtlicher Weil' In Träumen erschien mir dein Bild;..... Ich
mf

Once more in my dreams of thee, love, My dreams all un-sought by me,..... Here

or thus.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

sah deine Lie-be zer-rin-nen, Entschwinden ein Blumenge-feld.....

comes to me, dar-ling, a vi-sion That all is not well with thee.....

rit.

rit.

rit.

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Komm du mein Liebchen und sa-ge, Ob was es mir träum-te, wahr,..... Ob

f a tempo. *appassione.*

Come to me, dar-ling, and tell me, If all I have dreamt is true..... If

a tempo.

a tempo

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Wön-ne der mai-schönen Ta-ge, Die ein-zig-e Lieb'in Ge-fuhr..... Doch

all that came on those white wings, Were sent me, my dar-ling, by you..... Those

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

sollt sich's anders ver-hal - ten, Dusand'ist die Träume zu ein Scherz Die Träume, die lie-be- be-
con espressione.

wings flew to me un-bid - den, They came unknown and un-sought..... But if they were laden by

strahl - ten, Dann fessl'ich sie innig an's Herz.....
p rallentando. a tempo.

thee, love, I'll nes-tle them close to my heart.....
a tempo.

Die Vöglein verrieth dich sit - tig, Sie ha-ben mein Liebchen be-
con grazia.

All na - ture tells me of thee, love, The song birds do pipe to the

tauscht..... Und brachten auf glänzendem Fit - tig Die Kun-de, die mich in berauscht. Mein

sea,..... Of the love that thou bearest to me, love, On wings of e-ter - ni - ty..... Fare-

Liebchen leb' wohl denn und har - re Wir wissen vom Jenseits kein Wort,..... Doch sicher, bei
espress. dim.

well, my darling, fare-well Of the future, we know not a - part But we do know, my

The first system of the musical score. It consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a melodic phrase in G major, marked *espress.* and *dim.*. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Gott ist der wah - re, Der Liebenden se - lig - ster Ort.
riten. con anima.

darling, that God is, Our ev - er re - sponsive re - sort Ah,..... Ah,..... Ah,..... Ah, Ah,

The second system of the musical score. The vocal line continues with the lyrics "darling, that God is, Our ev - er re - sponsive re - sort" followed by "Ah" exclamations. The piano accompaniment features a steady harmonic accompaniment. A *Ped.* (pedal) marking is present in the bass line. The system concludes with a *con anima.* marking.

Ah, Ah,..... Ah,..... Ah,..... Ah,..... Ah, Ah, Ah, Ah,.....

The third system of the musical score. The vocal line features a series of "Ah" exclamations. The piano accompaniment continues with a consistent harmonic pattern. A forte (*f*) dynamic marking is visible at the beginning of the system.

..... Ah,..... Ah, Ah, Ah, Ah,..... Ah, Ah, Ah, Ah,..... Ah, Ah,

The fourth system of the musical score. The vocal line continues with "Ah" exclamations. The piano accompaniment maintains the harmonic accompaniment. The system concludes with a final vocal phrase.

molto cres.

Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah, Ah,

molto cres.

f *Leb' wohl, Leb' wohl, mein Liebchen. leb' rallen - tan -*

Ah, Ah, Fare - well, Fare - well, my dar - ling, fare -

rallen - tan -

wohl leb' wohl Ah wohl con anima.

well, farewell, Ah, well, Ah, Ah, Ah, Ah, Ah, Ah, Ah,

do. p con anima.

Pod. *

ff

Ah, Ah, Ah, Ah, Ah, Ah, Ah,

f

Pod.

MÄDCHENS WUNSCH.

THE MAIDENS WISH.

F. Chopin. Op. 74.

Allegro ma' non troppo. ♩ 112.

Introduction.

or thus.

2. Ach dürft' als Vög - lein dro - ben ich singen Soll - te mein Lied nur für Ei - nen er -
1. Ach dürft' als Son - ne dro - ben ich scheinen All' mei - ne Strah - len er - göss ich für

2. klingen! Nicht für die Wäl - der Nicht für die fel - der Wollt' ich als Vöglein singen
1. Ei - nen Nicht für die Wäl - der Nicht für die fel - der Wollt' ich als Sonne scheinen

2. Dort unterm Fen - ster un - ter dem klei - nen Säng' ich die gan - ze Nacht nur für Ei - nen!
1. Dort unterm Fen - ster un - ter dem klei - nen Schien' ich den gan - zen Tag nur für Ei - nen!

After each Verse play the Introduction.

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Love's Morning Message

(MORGENGRUSS)

English version by I. D. Foulon.

Franz Abt.

Allegretto ♩ = 100.

Musical score for "The Rose Tree" in 3/4 time. The score is written for a single melodic line (treble clef) and a bass line (bass clef). The key signature has one sharp (F#). The melody is marked with fingerings (1-5) and includes a trill. The bass line is marked with fingerings (1-5) and includes a trill. The piece is marked *mf* (mezzo-forte).

2. Spre . che dir von meiner Lie . be Wie ich bin von Herzen dein,
1. Mor . gen wind so frisch und freu . dig Zieht ent . ge . . gen meinem Gang,

1. Morn - ing Zeph-yr, sprite or fair - y, - Fly-ing - by on view-less wing,
2. May it tell thee how I love thee, How my heart and life are thine,

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The melody begins with a piano (*pp*) dynamic marking. The second system consists of two staves: a treble staff and a bass staff. The treble staff continues the melody, while the bass staff provides a simple accompaniment with a single bass line. The piece concludes with a final chord in the treble staff.

2. Und verschwind'nd ruf' dir's lei . se: O Ge . lieb . te blei . . be mein!
1. Trag' zum Liebchen mei . ne Grü . sse, Bring' ihr mei . nes Lie . . des Klang!

1. To my love my greet-ing car - ry And the song I fond - ly sing!
2. Whisp'ring as it floats a - bove thee: "Darling, be for-ev - er mine!"

[illegible]

- *fe* *Schau'st* *im Traum vielleicht mein*

1. Thou art sleep-ing yet, my treas - ure; Does my im-age haunt thy
2. Morn-ing Zeph-yr, sprite or fair - y, Haste, Oh haste on view-less

Nur von

1. dreams!..... Dreams of sad - ness, dreams of pleas - ure, Love and
2. wing,..... Love and kis - ses swift - ly car - ry, To the

Ob es fröh - lich; **ob** es

1. I	be still your themes!	Dreams of sad - ness, dreams of
2. maid	of whom I sing.	Love and kis, - ses swift - ly

cresc.

Grü - sse, Gruss und Kuss und Lie - des.
 trau - rig, Nur von Lie - be sei's er-

pleas - ure, Love and I be still your
 car - ry, To the maid of whom I

1.
 füllt.

themes!

2.
 klang, und Liedesklang, und Liedesklang, und Liedesklang, und Lie - des.klang.

sing, of whom I sing, of whom I sing, of whom I sing, of whom I sing.

LA FONTAINE.

CAPRICE.

Allegretto ♩ - 100.

C. Bohm Op. 221.

The musical score is written for piano in G major (one sharp) and 3/4 time. It consists of 24 measures, organized into five systems of five measures each. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The score includes various musical notations such as fingerings (1-5), slurs, and dynamics: *p* (piano), *grazioso*, *mf* (mezzo-forte), and *f* (forte). Pedal markings are indicated by 'Ped.' followed by an asterisk (*) at the end of measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, and 24. The piece concludes with a final chord in measure 24.

First system of musical notation. Treble and bass staves. Treble staff features rapid sixteenth-note passages with fingerings (1-5) and slurs. Bass staff features chords and single notes with fingerings (1-5). Pedal markings (Ped.) are present under the first, second, third, fourth, and sixth measures. A star symbol (*) is under the fifth measure.

Second system of musical notation. Treble and bass staves. Treble staff continues with rapid sixteenth-note passages. Bass staff features chords and single notes. Pedal markings (Ped.) are present under the first, third, and fifth measures. Star symbols (*) are under the second, fourth, and sixth measures.

Third system of musical notation. Treble and bass staves. Treble staff continues with rapid sixteenth-note passages. Bass staff features chords and single notes. Pedal markings (Ped.) are present under the first, second, third, fourth, fifth, and sixth measures. Star symbols (*) are under the second, third, fourth, fifth, and sixth measures.

Fourth system of musical notation. Treble and bass staves. Treble staff begins with the instruction *canto marcato.* and features chords and single notes. Bass staff features chords and single notes. Pedal markings (Ped.) are present under the first, second, third, fourth, fifth, and sixth measures. Star symbols (*) are under the second, third, fourth, fifth, and sixth measures.

Fifth system of musical notation. Treble and bass staves. Treble staff begins with the instruction *cres.* and features chords and single notes. Bass staff features chords and single notes. Pedal markings (Ped.) are present under the first, second, third, fourth, fifth, and sixth measures. Star symbols (*) are under the second, third, fourth, fifth, and sixth measures.

First system of musical notation, measures 1-5. Treble and bass staves with fingerings and dynamics.

Second system of musical notation, measures 6-10. Treble and bass staves with fingerings and dynamics.

Third system of musical notation, measures 11-15. Treble and bass staves with fingerings and dynamics.

Fourth system of musical notation, measures 16-20. Treble and bass staves with fingerings and dynamics.

FINALE.

Fifth system of musical notation, measures 21-25. Treble and bass staves with fingerings and dynamics.

The stockholders of the Exposition can well be gratified over the success of the late German Opera season here. Every one knows what an undertaking such a season is, and a fair loss was expected, but to the satisfaction of all concerned, affairs came out even. This is more than can be said of the company's other engagements. It is due to the enterprise of Manager Mills that we are to have the finest and cheapest entertainments in the country.

Shall we have Wagner classes now? We are sure a great impetus was given the Wagner cause during the recent engagement here of the Metropolitan Opera Co. What a beautiful and prolific study this new school of music would prove. So absorbed would its votaries become in left motifs that scarcely sleep could avail in coaxing them away. Now for the 8 o'clock Wagner clubs.

COMICAL CHORDS.

Lobbs—"Did the old gentleman leave much when he died?"
Bobb—"He left the earth. What more could I expect?"
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And now comes the news that Henry Abbey has given orders not to book any more of his attractions in St. Louis, that he has no use for a city which is so far beyond the civilized world in art criticism. Poor—sequestered Abbey!

Mr. Smithers (of Philadelphia, at a Boston reception)—"Her voice reminds me of our independence bell." Mr. Bean—"Ah! has the true ring, you mean?" Mr. Smithers—"No; its cracked."

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A clergyman named Fiddle refused to accept the title of D. D., because, he said, he didn't want to be called the Rev. Ichabod Fiddle, D. D.

He—"Can't I have just one kiss before I go? Only one." She—"And if I let you have one, you will take two, won't you?" He—"No, I won't; indeed I won't." She—"Then you shan't have any."

A Violinist was playing over a piece of music with his man servant, who had been the public fiddler in his native village, and when they had finished he said to him:

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"Monsieur, it is out of respect to you."

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For a pork-packer—"Hamlet."

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At one of his performances in Boston, Von Bülow left the stage in the middle of a piece, and returned with a helper, who moved the piano some distance to the left. He then sat down and finished the performance. The difficulty was, a lady who sat directly in the range of his vision was fanning herself vigorously.

There are in London well nigh on 4,000 persons who make their living through music. Besides these, there are 1,000 persons who play in orchestras, one-half of which play the violin. The city also has about 1,400 music publishers and instrument makers.

The discovery of a new opera by Wagner was made a year ago, though the announcement of it has only just been divulged. Its title is "Sarrazine," and it has the dignity of grand opera. The first sketch of it has the date of 1841 while the complete work was not achieved till 1843. The MS. was found amongst the papers of the Kapellmeister of the cathedral at Munich, and has been presented to the Wagner archives at Bayreuth.

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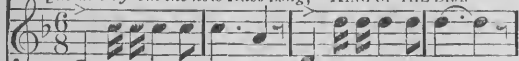
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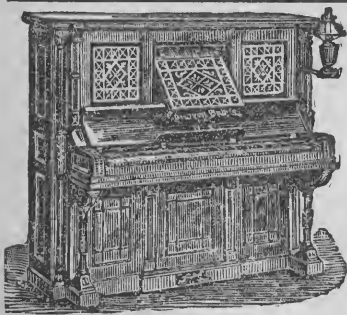
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Paderewski, a Russian pianist, is now on the top wave of favor in Paris, and is declared to be the coming Liszt. His concerts are immensely successful, and he is the favorite of all the Parisian entertainers. He is partial to Russian music in selecting his programmes.

Antoine Rubinstein will celebrate this year the fiftieth anniversary of his artistic activity. He was nine years old when, on the 23d of July, 1839, he was heard for the first in public at a charity concert in Moscow. The Rubinstein Jubilee will be celebrated in St. Petersburg on the 30th of November, the anniversary of the great artist's birth.

Gounod.—In reference to Gounod's reported coming visit to this country, the composer has told an interviewer: "There is not one word of truth in it. I have had no proposition from any one, and if I had, I should not entertain it for a single moment. It is a source of much pleasure to me to know that I have so many warm friends and admirers in the United

States; but I am now too old to think of going so far away from home. No, there is no truth whatever in the report."

Von Bulow's Advice to Pianists.—Dr. Hans Von Bulow says: "I find the great fault with pianists is that they do not learn to phrase properly. Every pianist should learn to sing and play the violin; then their ears would hear more critically the sounds they produce, and thereby teach them how to phrase. But the average pianist plays by sight only, and has no ears. He sees the keys and tries to execute correctly, but the sound he produces, the effect of his work, is not apparent to him. My advice to young pianists—old ones won't take advice—is to cultivate their ears and strive to obtain beauty and expression in what we term phrasing. It is the real beginning to greatness as a performer."

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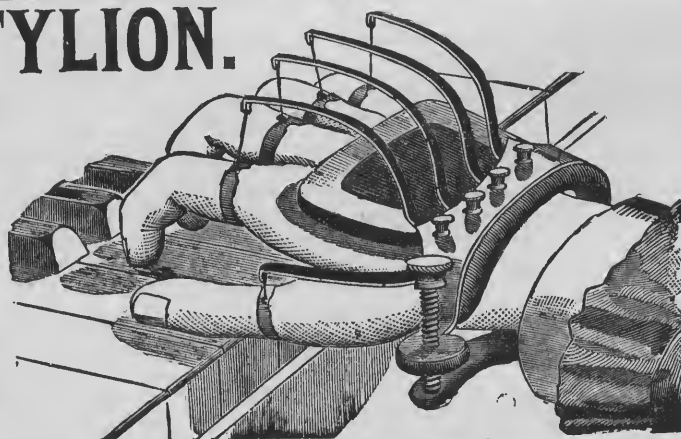
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